

"We must walk consciously
only part way toward our
goal and then leap in the
dark to our success."
— Henry David Thoreau

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More Theatregoers Will Enjoy Broadway Through Unprecedented Accessibility Initiative

Thanks to a unique partnership between Alliance for Inclusion in the Arts and G-PASS, 1.1 million New Yorkers and 56 million Americans with disabilities can now enjoy more Broadway shows than ever before. The Broadway Accessibility/Audience Expansion Initiative sets a new standard for collaboration between producers and accessibility specialists at all stages of production. The program kicked off in May with Broadway's new musical, *Catch Me If You Can*.

"The Initiative enables more theatregoers with disabilities to enjoy as complete and captivating an experience as their non-disabled peers," says Sharon Jensen, Executive Director, Alliance for Inclusion in the Arts. "The Alliance and G-

PASS worked closely with the entire *Catch Me If You Can* team—producers, marketing, media, web designers—as well as the Nederlander Organization and Neil Simon Theatre staff to create accessible and comprehensive services."

In addition to *Catch Me If You Can*, the Initiative—supported by funds from The City of New York Theater Subdistrict Council, LDC and the City of New York—will provide these services to an additional three new commercial productions at no cost to the producer or audiences, strengthening Broadway's position as the gold standard for theatre access and doubling its current offerings.

With groundbreaking computerized systems by Sound Associates, Inc., creators
(continued on page 2)

Chicago's Lookingglass Gets Regional Theatre Tony

Lookingglass Theatre, the Chicago-based troupe founded in 1988 by a group of young graduates of Northwestern University (including David Schwimmer of TV's *Friends*) has received the 2011 Tony Award® for Regional Theatre given to a professional regional theatre company for artistic achievement and

contributions to theatre's growth nationally. Lookingglass is the fifth Chicago theatre to receive this prestigious award. Others are the Goodman, Steppenwolf, Victory Gardens and Chicago Shakespeare Theater.

Lookingglass creates new works through its *gglassworks* program, stages world premieres on the Lookingglass Mainstage, and reaches out to a diverse and underserved community through its education and community programs department.

To date, Lookingglass has produced 53 world premieres and has received more than 40 Jefferson awards and citations.

"The Central Regional Board and the membership-at-large are proud to once again have the Regional Tony Award® presented to a Chicago-based company," said Central Regional Director Kathryn V. Lamkey. "Lookingglass has long been a prized jewel in the crown of the Chicago theatre scene. Now the rest of the nation and the world have the opportunity to recognize their compelling work. We are pleased to have worked with them since their early years and it is gratifying to see them take their place as one of the cornerstone theatres utilizing the Chicago Area Theatre Agreement."

Fourteen Elected to Council

Fourteen members—nine from the Eastern Region, one from the Central Region and four from the Western Region—have been elected to serve five-year terms on the Council. Ballots were tabulated on May 21, 2011 by Election Services Corp.

There were 5,861 valid ballots cast, of which 2,414 were cast electronically. Following are the results:

EASTERN REGION

Principal Five-Year Term
Nancy Slusser (incumbent)

Julia Breanetta Simpson (incumbent)
James Ludwig (incumbent)
Bob Knapp ((incumbent)
Gil Rogers (incumbent)
Brian Myers Cooper (incumbent Chorus Councillor)
Not elected: Daniel Robert Sullivan, Douglas Leland
Chorus Five-Year Term
Francis Jue (incumbent Principal Councillor)
Ronald L. Brown
Not elected: Al Bundonis
Stage Manager Five-Year Term
Jason A. Quinn
Not elected: Tom Helmer

CENTRAL REGION

Principal Five-Year Term
Mark David Kaplan
Not elected: Daniel Mooney

WESTERN REGION

Principal Five-Year Term
Larry Cahn (incumbent)
Not elected: Stephen Pawley
Chorus Five-Year Term
Jennie Ford (incumbent Principal Councillor)
Not elected: Scott Watanabe
Stage Manager Five-Year Term
Pat Loeb
D. Christian Bolender
Not elected: Vernon Willet



Canadian Equity Leaders Visit

Equity met with Canadian Actors' Equity Association (CAEA) leaders in New York on May 4, 2011 to review the reciprocal agreement and other issues of mutual concern. Attending the meeting were: (back row, l to r) Russell Lehrer, AEA Senior Business Representative; Mary

McColl, AEA Executive Director; Kerry Ann Doherty, CAEA 1st Vice-President; Nick Wyman, AEA President; (middle row) Douglas Irons, CAEA Controller; Arden R. Ryshpan, CAEA Executive Director; Flora Stamatiades, AEA National Director – Organizing & Special Projects; Ira Mont, AEA 3rd Vice

President; Kerry Davidson, CAEA 1st Vice President; Karen Master, AEA Organizing and Immigration Assistant; (seated) Rick Berg, AEA Eastern Regional Director; Dana Ivey, AEA Principal Councillor and Keith Davidson, CAEA Director of Business Representative Services.

Public Policy Committee Continues Monitoring National Issues; Urges Members to Take Action

The AFL-CIO has extended its "We Are One" campaign, which was launched in support of the public sector workers in Wisconsin. The campaign will have events throughout the month of August, culminating in Labor Day Parades and other activities around the country. The events, rallies and parades will be handled through the State AFL-CIOs, individual unions and various City Labor Councils.

The Pennsylvania House Appropriations Committee has passed an amendment to the budget that, if enacted, will

include a 70% reduction to the granting budget of the Pennsylvania Council on the Arts (PCA). The PCA helps stimulate the state's creative economy through several key funding programs, and community based grants. Governor Corbett has asked for level funding for the PCA.

Activity around Marriage Equality is heating up in the State of New York, with a push to pass a law in favor of Marriage Equality as early as June. Governor Cuomo has indicated he'd like this bill to be put forward. Spearheaded by Empire Pride, there are various

activities (including lobbying, television advertisements and petitions) in place. There will be a rally but the date and the specifics have yet to be determined.

(continued on page 2)

Index

| | |
|-----------------------------|----|
| 2011 Election results | 1 |
| From the President | 3 |
| Theatre Spotlight..... | 4 |
| Gypsy Robe | |
| 2010-2011 season | 6 |
| National News | 8 |
| Letters | 12 |



Area Liaison Hotline system

Call 877-AEA-1913

Equity has a National toll-free hotline system for members who live in Area Liaison and office cities. The number is 877-AEA-1913 (honoring the year of Equity's founding). Each Area Liaison city has its own extension, where members can access news and information in their region.

(1) Dial 877-AEA-1913

(2) Dial your city extension:

811 Atlanta
812 Austin/San Antonio
813 Boston
814 Buffalo/Rochester
815 Chicago
816 Cincinnati/Louisville
817 Cleveland
818 Dallas/Fort Worth
819 Denver
820 Detroit
821 Florida – Central
822 Florida – South
823 Houston
824 Kansas City
825 Las Vegas
826 Los Angeles
827 Milwaukee/Madison
828 Minneapolis/St Paul
829 Nashville
830 New Orleans
831 New York
832 Philadelphia
833 Phoenix/Tucson
834 Pittsburgh
835 San Diego
836 San Francisco
837 Seattle
838 St. Louis
839 Washington DC/Baltimore



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Accessibility Initiative

continued from page 1

of the original Infrared Listening System, G-PASS develops and implements *D-Scriptive* audio description, *I-Caption* personal captioning, and *ShowTrans* translation services.

"As a result of the revolutionary technology by Sound Associates, we have been able to introduce special accessibility services to every performance of selected Broadway productions," states Anne Tramon, President of G-PASS. "In collaboration with the Alliance, we can expand these services to more productions, and hopefully, one day, become standard."

With *D-Scriptive*, blind or low-vision patrons hear a detailed description of all the visual aspects of the production, including choreography, lighting, sets, and costumes. It is timed perfectly to the show's cueing system, and adjusts itself according to any fluctuations in the performance. Initiative consultant and Equity member Christopher Roberts has been an integral part of the Initiative's success. "I am honored to have been the accessibility consultant for *Finian's Rainbow*, *The Miracle Worker* and now, *Catch Me If You Can* on Broadway," he notes. "My work and contribution will help enhance the theatrical experience and have lasting effects for patrons with disabilities. In recent years, as a

direct result of new technologies such as *D-Scriptive* and *I-Caption*, I have been able to enjoy live theatre again, since the complete loss of my sight. I am thrilled that audiences with disabilities will now have the opportunity to experience humanity at its best and worst, live and onstage."

I-Caption is an automated system, which displays verbatim texts of the entire show, including lyrics, announcements and show information on a hand-held device and is controlled by the same master system used by *D-Scriptive*. "As a consultant who is Deaf," explains Equity member Alexandria Wailes, "I have been able to bring my 20 years of experience to the production

and consult at all levels to enhance the theatregoing experience. Along with my colleague Guthrie Nutter, I have worked with the Alliance on press, marketing and outreach efforts, as well as assisted G-PASS with testing and refining *I-Caption*, their groundbreaking hand-held captioning system."

ShowTrans provides translations for foreign-language patrons, integrating the show's light and sound cueing system to the action.

To reserve *I-Caption*, *D-Scriptive* or *ShowTrans* services following ticket purchase, go to www.G-PASS.org, or call (888) 876-0801.

For more information on Alliance for Inclusion in the Arts, visit www.inclusioninthearts.org.

LORT Agreement Includes Self-Submission Rule

By Keith Howard
Director of Auditions

If it seems that the number of casting notices requesting photo/resumes for LORT productions has gone way up in the past couple of years, you're not imagining things. The LORT Agreement now requires employers to send photo/resume requests for posting by Equity whenever they plan agent-submitted auditions in New York, Chicago or Los Angeles. This is one of the many benefits Equity achieved in the most recent Agreement.

In NYC alone, five of these Self-Submission requests are published every week, on average. Just letting members know that a LORT Theatre is in town, casting a certain production, might be helpful. But the new benefit doesn't stop there. The LORT employer is required to give audition appointments to Equity members who self-submit (one per available role, or five total – whichever is greater).

It's important for members to realize that this new benefit does not change any LORT employer's EPA/ECC requirements. LORT employers still hold Equity Principal Auditions and Local Equity Auditions on a seasonal basis, and they still hold Equity Chorus Calls for each chorus musical. The Self-Submission benefit gives members yet another chance to be seen by people who can hire them or recommend them for casting.

With every benefit comes responsibility, of course. You already know that members who attend EPAs and ECCs are responsible for reading casting notices carefully, typing themselves in or out, preparing well and auditioning professionally. When self-submitting, members should observe some simple, common-sense guidelines. When you submit professionally, you'll

increase your chance of being given an appointment.

Here are a few tips for ensuring that your submission comes across as professional and worthy of serious consideration:

- Read casting notices carefully, and submit only if you are "right" for one or more roles. For these appointments, casting personnel are not looking for actors for "future reference"; they want submissions from good candidates for the roles they're currently casting.
- Submit only if you are free to work during the entire rehearsal/performance period.
- If your headshot and resume aren't digital yet, it's time to get this done, because some casting personnel prefer e-mail submissions. If your photographer didn't give you a digital file of your photo, ask for one. If no digital version is available, scan your photo. Consider converting your resume into a PDF, because almost every computer can open them. If you don't have the conversion software, online services can do this for you free of charge.

Carefully follow any instructions provided by casting personnel. These folks sometimes get dozens (or even hundreds) of self-submissions in response to each notice, and they can be forgiven for deleting submissions that don't follow reasonable instructions. Get seen, not deleted! Read the entire Self-Submission notice carefully, noting all instructions (some of which may appear on the Breakdown page), and follow them to the letter.

Since the Self-Submission rule went into effect in 2009, hundreds of members have been seen at LORT appointments. Even though the program is new, we have already heard of casting successes. Take advantage of this great benefit, and let us know how it's working for you.

Public Policy

continued from page 1

California Senate Health Committee has moved SB 810, the state's single payer health care bill, out of committee. The vote was 5 to 3, with one abstention. SB 810 will move to appropriations in the next few months. Actors' Equity is an affiliate of Labor United for Universal Health Care, a non-profit organization committed to the support and passage of single payer health care for all Californians. There are a number of ways Californians can encourage the passage of the bill, including calls and letters to their representatives. At press time, plans for an event in San Francisco June 15-17 were in development.

The Federal Reserve Board recently proposed a rule that would cap interchange rates (a

merchant's fair share of the costs) and could give retailers \$14 billion in windfall profits. The Federal Reserve was directed to exempt small institutions like credit unions, but the rule essentially subjects these institutions to the same rate cap. The result could be increased rates on credit cards, loss of rewards programs and other services (like free checking). In response are two bills currently under consideration - Senate Bill 575 and House of Representatives Bill 1081 - that will address this situation. The Actors Federal Credit Union is asking that members write to their representatives urging them to co-sponsor these bills.

To learn more about these issues and how you can take action (letter writing, petitions, attending events) visit the Advocacy page for your Region on Equity's website (www.actorsequity.org).

The Actors Fund's Artists Health Insurance Resource Center: Keeping Equity Members Insured

Are you losing your health insurance, uninsured now, or can't afford to maintain the insurance you currently have?

Since 1998, the Artists Health Insurance Resource Center (AHIRC), a program of The Actors Fund, has been helping Equity members across the country get and keep affordable health insurance and find quality medical care.

AHIRC's website—www.ahirc.org—provides an up-to-date, comprehensive and unbiased database of health care resources for artists, performers, freelancers and the self-employed. You will also find short guides on how to get affordable health care and health insurance in 18 cities and health regions across the country.

Counselors at AHIRC's offices in New York (212-221-7301 ext. 265) and Los Angeles (323-933-9244 ext. 32) are available for

one-to-one counseling in person, by phone and via e-mail.

AHIRC is also working to help the entertainment community understand and benefit from the new health care reform legislation. In addition to the downloadable *Every Artist Insured: Understanding Health Care Reform* booklet, AHIRC is conducting an Every Artist Insured Tour—www.ahirc.org/everyearartistinsuredtour—throughout the remainder of 2011, offering seminars at union offices, theatres and arts organizations across the country that point attendees to new and affordable options for coverage.

The Actors Fund's AHIRC has a mission—to have everyone in entertainment and the arts insured by 2014! Services are available to all entertainment and arts-related professionals. For more information, brochures and events near you, visit www.ahirc.org or call today.

Facts to Know About Festival/Code Productions

By Nancy Slusser
Eastern Principal Councillor

Spring is here and another festival season is upon us. To this end, Equity recently hosted a New York Musical Theatre Festival (NYMF) seminar. AEA Business Reps Michelle Kelts and Kenneth Naanep were present, along with Gil Rogers, Chair of the Off-Off-Broadway Committee. Equity members brought up their concerns regarding NYMF and Fringe productions.

This seminar was informative and pointed out the fact that many of our members still don't quite understand how Festivals produced under the Basic Showcase Code differ from an AEA contract. Therefore, I thought a FAQ column might help.

It's wonderful to be part of a Festival and a new production. If you get the chance to do a

Festival show—enjoy! But, as an Equity member you should be armed with some facts about the Code/Contract or Agreement that you will be working.

All Festival/Code productions follow specific AEA guidelines outlined through our AEA Showcase Codes. You can check out these individual Codes by visiting our website, actorsequity.org and clicking on the Document Library. The 2011 NYMF season will be under a NYMF Special Agreement unless on an AEA contract.

Questions from members:

Am I guaranteed two comps just as I am in other Showcase productions?

Answer: Yes. All AEA Actors performing in the show are given two comps. However, you must request these comps before the producer sells all of his/her allowable tickets to a

(continued on page 4)

Council Approves New Larry Leon Hamlin/Equity Code

At its meeting on May 17, 2011, Council approved a new Larry Leon Hamlin/Actors' Equity Code, for the exclusive use of the National Black Theatre Festival. The Code, which was recommended by the three regional Equal Employment Opportunity Committees, is named for the late founder of the Festival.



Larry Leon Hamlin

Luther Goins, Equity's National Equal Employment Opportunity Coordinator, supported adoption of the Code and wrote to Council outlining its goals: to support members of color that, due to a producer's financial limitations, are not in a position to secure an Equity contract for the Festival; provide opportunities for non-Equity actors of color to discuss the importance of working as a Union actor; and, even though the Code is not an organizing tool, to present opportunities for minority-based theatre companies across the country to discuss the possibilities of working with

Equity Actors and contracts.

The Larry Leon Hamlin/Actors' Equity Code does not supplant, nor can it be used to avoid, any existing Equity Code or Contract; Actors may not join Equity under this Code; and non-resident Aliens may not be used in Code productions. The Actors and producers using the Code agree to negotiate a sum to be paid to the Actor for the project and this money is to be considered a fee, rather than salary. No benefits (pension, health, FICA) are included and no Equity Working Dues will be deducted. The producer is to provide housing and round trip transportation for the Actor and there will be a per diem rate for meals and incidentals. If programs are provided, names of all Equity members in the production are to be so designated.

Larry Leon Hamlin founded the North Carolina Black Repertory Company in 1979 and the National Black Theatre Festival (NBTF) in 1989, both in Winston-Salem, NC. Held biennially, the NBTF takes place during the first week of August to, according to Mr. Hamlin, "unite black theatre companies (nationally) and ensure the survival of the genre into the next millennium." The NBTF attracts more than 65,000 people during the six-days of performances and events.

Since 1989, NBTF has presented over 291 theatre companies and productions. August 2011 marks the 21st anniversary of the Festival.

By Nick Wyman

When I consider a possible job, it is not usually to star above the title in a new Sondheim musical or to have Spielberg's next summer tent-pole franchise built around me. It is usually a more modest venture and to evaluate it, I use a template I call the Five C's. In generally descending order of importance, these five are Cash (will it bring me substantial sums of money?), Career (will it raise my profile, balance my resume and/or move me along in my career?), Creative (will this role feed my artistic soul?), Coverage (will this show give me needed weeks for health coverage?), and Community (is this a chance to act with my friends or be of service to the folks I like?). I have taken jobs for each of these five reasons.

I offer you this template free of charge, though your order may be much different from my own. One thing that was clear at our Plenary National Conference was that the reasons why members do a particular job are many and varied and that these reasons differ greatly between the office cities and the liaison cities. This is one of the reasons that

From the PRESIDENT

The Five C's

attempting to enact national, one-size-fits-all contracts from coast to coast is sometimes counter-productive.

An interesting perspective is to think about the Five C's as a template for why we got into this business. It probably wasn't to get Rich and Famous, and it certainly wasn't to get health coverage; it was to exercise our creativity and be part of an artistic community. That's the real bottom line for most of us; and along the way, we'd also like to earn some money, keep our vocation viable and maybe earn some health coverage. The tricky dance for the staff and elected leadership is how to maximize the number of creative opportunities while at the same time maintaining decent compensation for those opportunities. As I said, we know the priorities and balance thereof are different in different areas of the country, so we strive to be flexible.

In the next few months, we will negotiate AEA's two biggest contracts: Production and LORT. (In negotiations, the Five C's become Three C's: Compensation and (Working) Conditions and (Health) Contributions.) These contracts are both national, but we have shown our flexibility by creating

tiers. The Production Contract committee and its proposal selection team have put the finishing touches on the Production Contract proposals, but we are still looking for ideas/suggestions for the LORT contract. How flexible do you think we should be in the LORT negotiations? In which areas? Among the Three C's, what are your priorities?

I assume you keep my columns stacked next to your bedside for inspiration (or to cure insomnia); if not, they are archived on the President's page on our website. Look them over. There is a theme running through them beyond the purple prose and soporific style. It is that your personal success and the success of the Union depend upon your participation and communication. Vote. Send us your ideas. Join a committee. Plan. Network. Support one another. No matter how big or small the acting pieces in your "mosaic," we are all in this together. I hope your Career is a marathon not a sprint; I hope your Creativity is frequently challenged and fulfilled; I hope you regularly earn health Coverage; I hope you make some meaningful Cash; and I am glad you are part of my Community.

Congratulations to Equity's Tony Award® Nominated Members

BEST PERFORMANCE BY AN ACTOR IN A LEADING ROLE IN A PLAY

Brian Bedford, *The Importance of Being Earnest*

Bobby Cannavale, *The Motherf**ker with the Hat*

Joe Montello, *The Normal Heart*

Al Pacino, *The Merchant of Venice*

Mark Rylance, *Jerusalem*

BEST PERFORMANCE BY AN ACTRESS IN A LEADING ROLE IN A PLAY

Nina Arianda, *Born Yesterday*

Frances McDormand, *Good People*

Lily Rabe, *The Merchant of Venice*

Vanessa Redgrave, *Driving Miss Daisy*

Hannah Yelland, *Brief Encounter*

BEST PERFORMANCE BY AN ACTOR IN A LEADING ROLE IN A MUSICAL

Norbert Leo Butz, *Catch Me If You Can*

Josh Gad, *The Book of Mormon*

Joshua Henry, *The Scottsboro Boys*

Andrew Rannells, *The Book of Mormon*

Tony Sheldon, *Priscilla Queen*

of the Desert

BEST PERFORMANCE BY AN ACTRESS IN A LEADING ROLE IN A MUSICAL

Sutton Foster, *Anything Goes*

Beth Leavel, *Baby, It's You*

Patina Miller, *Sister Act*

Donna Murphy, *The People in the Picture*

BEST PERFORMANCE BY AN ACTOR IN A FEATURED ROLE IN A PLAY

Mackenzie Crook, *Jerusalem*

Billy Crudup, *Arcadia*

John Benjamin Hickey, *The Normal Heart*

Arian Moayed, *Bengal Tiger at the Baghdad Zoo*

Yul Vázquez, *The Motherf**ker with the Hat*

BEST PERFORMANCE BY AN ACTRESS IN A FEATURED ROLE IN A PLAY

Ellen Barkin, *The Normal Heart*

Edie Falco, *The House of Blue Leaves*

Judith Light, *Lombardi*

Joanna Lumley, *La Bete*

Elizabeth Rodriguez, *The Motherf**ker with the Hat*

BEST PERFORMANCE BY AN ACTOR IN A FEATURED ROLE IN A MUSICAL

Colman Domingo, *The Scottsboro Boys*

Adam Godley, *Anything Goes*

John Larroquette, *How to Succeed in Business Without Really Trying*

Forrest McClendon, *The Scottsboro Boys*

Rory O'Malley, *The Book of Mormon*

BEST PERFORMANCE BY AN ACTRESS IN A FEATURED ROLE IN A MUSICAL

Laura Benanti, *Women on the Verge of a Nervous Breakdown*

Tammy Blanchard, *How to Succeed in Business Without Really Trying*

Victoria Clark, *Sister Act*

Nikki M. James, *The Book of Mormon*

Patti LuPone, *Women on the Verge of a Nervous Breakdown*

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Athol Fugard

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REGIONAL THEATRE TONY AWARD®

Lookingglass Theatre Company (Chicago, IL)

TONY HONORS FOR EXCELLENCE IN THE THEATRE

Sharon Jensen and Alliance for Inclusion in the Arts

Eastern Region

America's Oldest Traditional Summer Theatre Celebrates 81st Season in New Hampshire

The Barnstormers in Tamworth, New Hampshire is in its 81st year. Founded in 1931 by Francis Cleveland (youngest child of U.S. President Grover Cleveland), his wife Alice, and their friend Ed Goodnow, the theatre, which operates under an Equity CORST contract, claims to be America's oldest professional summer theatre still doing the traditional eight shows in eight weeks. "That's the way it was done in the heyday of summer stock, and that's the way we still do it," says Artistic Director/Producer and Equity member, Bob Shea. "To call The Barnstormers 'special,' he adds, "is an understatement, not only due to longevity and the sheer volume of work, but mostly because of the excellence of this artistic community. For ten weeks every summer The Barnstormers Theatre is at a crossroad, a dynamic point of connection for actors, designers directors, musicians, dancers, technicians and most importantly for our network of supportive patrons and trustees. Eight overlapping creative teams that collide in mid-air and catch each other in the embrace of respect and inspiration. We are very lucky to be in residence here for a privileged time in our artistic and professional lives."

In the early days, the troupe would rehearse in Tamworth and open on Monday at The

Tamworth Gardens, the barn behind the Tamworth Inn, where they built a stage and had hard wooden chairs. They then toured to various local towns, closing on Saturday back in Tamworth; hence the name, The Barnstormers. In 1935, they bought the Pollard's Store building on Main Street and turned it into a 282-seat theatre. The same theatre, renovated and updated, but looking much the same, is still the troupe's home.

Touring ended with World War II.

Mr. Cleveland, who died in 1995 at the age of 92, was an Equity member who had appeared in the original Broadway productions of *Our Town* and *Dead End*. He joined the Union around 1937 when initiation was \$40 and Equity minimum was \$25. "In about 1937 more of the actors that came here were Equity members. Then it began to be everybody and it became an Equity theatre," he wrote in a history published for the

at any time. This may be hard to do, but if you feel that your rights are in jeopardy—leave.

Don't rehearse extra hours that aren't stipulated by your Code. The AEA Showcase Code was created to help showcase our members' talents, not to workshop new material. If there is not enough time to develop your show through the Festival guidelines, perhaps your show is better suited to an AEA contract.

Elect a deputy and report any questions/concerns to Equity. Remember, if you don't report something, Equity will not know about it and therefore cannot help you.

Check on any subsidiary rights you are entitled to by being part of your Festival production. This is especially helpful if your production graduates to a contract production in the future.

Our best resource as Actors/Stage Managers is communication. Communicate with your fellow AEA members. Ask questions of our AEA Reps and enjoy working. I know how fulfilling doing Festival shows can be. I have done two myself.

Facts to Know

continued from page 3

performance.

Do I get health weeks on this Code?

Answer: If your Festival show is on an AEA Code you will not receive health weeks. Only shows on an AEA contract receive salary, health weeks and a pension contribution.

How much money will I make on my Festival production?

Answer: This depends on the Festival. At minimum, you will receive travel and expense reimbursement.

Some other things you should know:

If you have any questions at any time, call AEA. Speak to our Showcase Rep. Equity can only help if our Business Reps are informed of a problem. Be assured that all correspondence with Equity is confidential. It is vital that you call *while you are in production*. Calls made afterwards regarding concerns are difficult to verify and correct.

NOTE: As an AEA member, you have the right to walk away from *any* Showcase production



theatre's 70th anniversary. Francis Cleveland remained active with the theatre up until his death. He performed with the company until 1989 and continued to direct although he had been diagnosed with macular degeneration in 1991 and was legally blind.

"The Barnstormers is an



(From l) Equity members Frank T. Wells, Scott Severance, Doug Shapiro and Dale Place in *A Funny Thing...* at The Barnstormers.

exceptionally loyal family, providing me with 33 years of work," says Equity member Jean Mar Brown. It has given me roles that run the gamut, from one line maids to leading parts, empowering me by its trust and belief that the job could be done, and in a week."

W. Clapham Murray (known as Cope Murray), Equity member and Actor at The Barnstormers since 1958, Director and Artistic Director from 1995-2002 says, "An Actor comes to Barnstormers as a juvenile or ingénue, works his way to leading parts, then character roles and finally fades away into the archives of memory. It's a special place. We're a family."

"Thirty years ago, Francis Cleveland took a chance on me and every summer since then I've been able to work with good friends in a beautiful part of the country. For me, The Barnstormers is the definition of a theatre family. It's amazing what can be done in a week," says Equity member Dale Place.

"As of the end of our 2010 season, we have put on 592 productions of 409 different plays," reports Anne McKey Batchelder, an Equity member who was on the stage crew and a stage manager and actress with the company from 1949-1962 and now serves on the Board of Directors. "The eighth show of our 2011 season will be our 600th production in Tamworth."

Office Closing

All Equity offices will be closed on Friday, July 1 and Monday, July 4, 2011 in observation of Independence Day.

Central Region

The MUNY: Almost as Old as Equity

"St. Louisans have always had a warm spot in their hearts for the living tradition that is The Muny, and they've made us their family tradition," says Dennis M. Reagan, current President and CEO of The Muny. "There are audience members who are third and fourth and even fifth generation season ticket holders. It's the audiences' affection for The Muny that inspires everything we put on the stage."

Equity members also have affection for The Muny. Ken Page (Drama Desk recipient, *Ain't Misbehavin'* and Old Deuteronomy in the original Broadway production of *Cats*) and Lara Teeter (Tony nominee for the Broadway revival of *On Your Toes*) both have strong Muny and St. Louis ties. Ken was born in St. Louis, began his career there in 1973 and has performed there almost every summer since 1994. Lara has performed there often and within the last couple of years moved his family to St. Louis where he's head of the musical theatre department at Webster University. This summer he'll be Albert Peterson in *Bye Bye Birdie* and his children will also perform in the children's ensemble, and both he and his eight-year old daughter will be in *Little Mermaid*.



Lara Teeter in *Singin' in the Rain* at The Muny.

"No where else in the world can you take the two most American things and put them into one: baseball and theatre," says Lara Teeter. "When you come to The Muny, you can sing the National Anthem, have some beer and some popcorn, and watch the Great American Musical. The Muny has been a great St. Louis tradition for 93 summers."

The Muny, short for Municipal Theatre Association of St. Louis, has been around almost as long as Equity. In 1917, it was built from scratch in 49 days, minus seven days lost to rain, and has lasted for 93 years—and count-

ing. The massive stage was constructed, an orchestra pit built to hold up to 200 musicians, all the concrete was poured and dressing rooms added behind the stage. All this went forward despite the fact that the country was engaged in World War I. The theatre was completed on June 2, 1917 and Verdi's *Aida* was its first presentation. The first musical presented at the now-incorporated Muny was *Robin Hood* in 1919.

The Muny claims to be the "nation's oldest and largest outdoor musical theatre." It is surely the oldest. As for the largest, there are larger ones, but

those venues also present concerts and other events. The Muny is the largest to host only Broadway style musical theatre.

"The size of our stage (the stage opening is 90 feet wide) dictates the size of the shows and the level of spectacle we put on," says Mr. Reagan. "We have, for instance, used a 110-piece marching band for the finale of *Music Man*. We've flown a vintage World War II plane over the theatre during the overture of *South Pacific* and we believe ourselves to be the only theatre anywhere to have had a real helicopter flyover during *Miss Saigon*. We call these spectacular touches 'Muny moments,' and they're one more element that makes The Muny



Ken Page in *Cats* at The Muny.

"Way back in the dark ages of 1973 before I left my hometown of St. Louis, I was hired for the singing ensemble of The Muny," recalls Ken Page. "It was the most highly regarded and professional theatre job you could get in St. Louis at the time. That summer I earned my Equity card and was introduced to this amazingly run theatre. It made a lasting impression on the young man that I was and set an artistic standard that I would take with me to New York. I returned to The Muny in 1994 to recreate my Broadway role in *Ain't Misbehavin'* and have returned for nearly every summer since. I would have to say quite simply, there is no place else like The Muny."

Yes, You Can—Book Jobs Through EPAs and ECCs

By Melissa Robinette

(In the May 2011 issue of *Equity News* we introduced a series based on EPA/ECC success stories. This month, we are focusing on members from the Central Region who have booked work as a result of attending Equity Principal Auditions and Equity Chorus Calls.)

According to Pam Spitzner, the Central Region's Member Services Coordinator, there were 168 auditions posted in the Central Region in 2010, 94 of which were in the greater Chicago area and 51 of those were at the Equity Audition Center. Out of the 3,274 Equity members who made appointments or walked into auditions without appointments only five were not seen. (This makes me think about relocating to Chicago!)

I spoke with Adam Belcuore, Casting Director at the Goodman Theatre, who said the biggest success he recently had was from a self-submission for The Trinity River Plays from Equity member Jefferson A. Russell, who ended up booking the job. Mr. Belcuore reminded me of a few things we all forget: Auditions are all part of the

collaborative art. An audition consists of the monitor, the casting director, the creative team, the actor and the unions. If we remember every time we audition that we are all in this together, it makes for a better system and "work" place. The other thing to keep in mind is that casting people want us to do well. The better we (the actor) do, the better job they can do in bringing the show together.

Cree Rankin, Casting Director of the Court Theatre, stated he found three Equity members for their current production of *Porgy and Bess* from the Equity calls. Mr. Rankin stated he loves the Equity calls for finding new faces or people he hasn't seen in a while. Erica Daniels, the casting director of the Steppenwolf Theatre expressed the same opinion.

Diane Dorsey attended the Northlight Theatre's EPAs in Chicago for years. Last year the Northlight Theatre's casting director, Lynn Baber, submitted Diane for TheatreWorks in Palo Alto, California and she booked the role of Alice in *Auctioning the Ainsleys*.

Matthew Scott Campbell, who moved to Joplin, MO in 2009, has attended five EPAs in

the area and booked two of them.

Lyndsey Cole went to a dancers' call for the Chicago sit-down of *Jersey Boys*. She not only got the job, she also got her Equity card! Turns out three out of the four girls in the production got the job from the Chorus Call.

Liz Pazik, who is currently working at the Skylight Opera Theatre in Milwaukee, in *The Adding Machine*, has booked many jobs through the system. She booked the national tour of *Scrooge, The Musical!* starring Richard Chamberlain; the long running hit *Shear Madness*; Dennis DeYoung's *Hunchback of Notre Dame* and Gary Trudeau's *Rap Master Ronnie*, to name a few.

Ronald Keaton, the Chair of the Auditions Committee in the Central Region, says, "Personally, I have had great success through our EPA system here in Chicago. It has offered me nothing but good news. No, I don't get every job, but I do find a way to audition at places that I normally might not access."

(Do you have a story you would like to share? Contact *Helaine Feldman, helfel22@aol.com.*)

Policy Changed to Allow Members-at-Large to Call In to Committee Meetings

At its meeting on May 17, 2011, Council accepted a recommendation from the Presidents' Planning Committee (PPC) to approve a policy change that would allow Members-at-large to call in to non-Councillor only committee meetings.

Current procedures permit, with some exceptions, only Councillors, Liaisons and members of Liaison Committees to call in to committee meetings. The result is that many Members-at-large outside of Office cities cannot participate fully in the committee system and thus the Union operates with limited input from Regional members. The PPC discussed

this issue following the Plenary in March, at which the importance of national member participation figured prominently.

The new policy will provide greater regional participation and input from members outside of Office cities; strengthen national affiliation and reduce the sense of "locals;" enhance the leadership pool by increased entry into the committee system; deepen committee work content, and result in a uniform policy.

There was extensive discussion of the costs, extra responsibilities for staff and confidentiality, but in the end the measure passed unanimously.

A LOOK BACK

75 Years Ago June 1936

- The Council at its regular meeting on June 16, orders a national referendum on a proposed amendment to the Constitution requiring Junior Members to play at least 50 weeks in the legitimate theatre, for which they receive pay, as well as two years of membership in order to qualify for Senior Membership.

50 Years Ago June 1961

- Effective June 1, minimum salary for Actors in "Standard Productions" increases to \$112.50 weekly, with rehearsal expense money increasing to \$87.50 per week.
- An historic contract barring performances by Equity members in places of performance where racial discrimination or segregation exists is concluded on June 6 when Council unanimously approves a new contract with the 54 producers of live Industrial Shows.
- Theodore Bikel (now Equity President Emeritus) joins the Council for the first time on June 6 as an interim appointee to serve until the 1962 Annual Election.
- Reporting at the June 9

Membership Meeting in New York, the President of the Equity Library Theatre Board notes that "300 of you have appeared in the 15 productions of the 1960-61 season, and approximately 180 received offers of employment as a result..."

25 Years Ago June 1986

- Equity anticipates that there will be almost 50 Stock theatres operating under contract this season.
- An Equity Theatre for Young Audiences (TYA) company, the Empire State Institute for the Performing Arts, becomes the first American company to perform in the Soviet Union since 1979. The Moscow Musical Theatre for Children arrives in Albany on June 2 to complete the exchange.

10 Years Ago June 2001

- The 401(k) Fund established in the new Production Contract goes into effect on June 25. Producers are to contribute an amount equal to 3% of members' weekly compensation, up to a maximum salary of \$5,500 per week, to members' individual accounts.

BRIEF NOTES

- Chicago Mayor Rahm Emanuel** has appointed Michelle T. Boone to be Commissioner of the city's Department of Cultural Affairs and Special Events. Ms. Boone recently received one of Equity's Central Region's Spirit of Diversity Awards for her minority-based theatre mentorship and her campaign for minority-based theatre leadership training.
- Beginning with the revival of Rodgers and Hammerstein's *Oklahoma!* this summer, **Arena Stage at the Mead Center for American Theater** in Washington, DC has instituted a new Pay Your Age savings program, offering discounted tickets to patrons ages 5 to 30. This program was developed to reach out to younger audiences allowing them to experience theatre at Arena Stage that might otherwise be cost-prohibitive.
- Darko Tresnjak, who has directed productions at the Old Globe Theatre, Williamstown Theatre Festival and at NY's Theatre for a New Audience, has been named Artistic Director at **Hartford Stage**.
- Playwright and director Cay Yew is the new Artistic Director of Chicago's **Victory Gardens Theatre**, replacing the retiring Dennis Zacek, who

headed the theatre since 1977.

- New York's **Drama Book Shop** is the recipient of a 2011 Tony Honor for Excellence in the Theatre, the first time any book shop has received such an honor. The Drama Book Shop was born in NYC's Theatre District in 1917 when ladies from The Dramatists Guild unfolded a table in the lobby of the ANTA Theatre (later the Virginia Theatre and now the August Wilson) and set out some plays to sell.

- Equity member **Anita Hollander** has once again participated in AIDS Walk NY. She has been in the event for 25 years—on one leg—and is in the top 50 AIDS Walk fundraisers. Her team, The Wooden Shoe, is also in the top 50 teams. She is National Co-Chair of the tri-union I AM PWD campaign for Inclusion in the Arts & Media of People With Disabilities.

- Council has awarded **Life Memberships** in the Association to members James

Haire and Jac Alder. Mr. Haire has been in the professional theatre for 50 years, beginning as an Equity Stage Manager. He joined San Francisco's American Conservatory Theatre (ACT) as Production Stage Manager in 1971. In 1985 he became ACT's production manager and, in



Anita Hollander (c) with her daughter, Holland Hamilton (r) and Alyce Hershenshart of The Wooden Shoe AIDS Walk team.

1994, ACT's Producing Director. An Equity member since 1972, Mr. Alder and his late wife, Norma Young, founded Theatre Three in Dallas and he remains its Artistic Director and Executive Producer. The theatre (SPT 4) is celebrating its 50th season. Mr. Alder is one of the two longest-running continuous Artistic Directors in American theatre. Both members are responsible for providing jobs for Equity members in general, and in the Western Region in

particular.

- Council also has awarded **Honorary Life Memberships** to two non-members: Susan Cole and Leonard Garbin. Ms. Cole retired at the end of December 2010 from Settlement Housing Fund, which did the original marketing plan for Manhattan Plaza, and

where, for more than 30 years, she offered incalculable support to Equity members. Mr. Garbin is a longtime and devoted VITA volunteer who, although not a member, loves actors and has provided thousands of hours to providing them with income tax assistance.

(Photos: Walter McBride)



JOYCE CHITTICK
Anything Goes

ERIC SCIOTTO
Priscilla Queen of the Desert

J.C. MONTGOMERY
Scottsboro Boys

SHANNON LEWIS
The People in the Picture

GRADY MCLEOD BOWMAN
Wonderland

**THE
GYPSY ROBE
2010-2011
SEASON
CONGRATULATIONS
TO THE RECIPIENTS**

KEVIN LIGON
Sister Act

HEATH CALVERT
Bloody Bloody Andrew Jackson

MICHAEL JAMES SCOTT
The Book of Mormon

JENNIFER FRANKEL
Catch Me If You Can

JULIO AGUSTIN
Women on the Verge of a Nervous Breakdown

LISA GAJDA
Elf

CLEVE ASBURY
How to Succeed in Business Without Really Trying

BC/EFA Easter Bonnet Fundraiser Brings In More Than \$3.7 Million

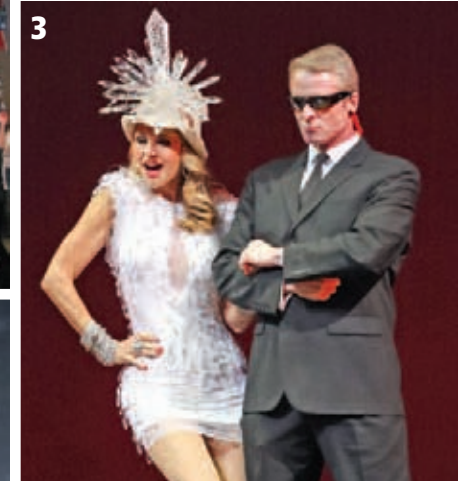
Six weeks of audience appeals, signed poster and Playbill sales and one-of-a-kind auctions by 52 Broadway, Off-Broadway and national touring companies pushed Broadway Cares/Equity Fights AIDS' (1) 25th Annual Easter Bonnet Competition fundraising total to (2) \$3,706,085. Since the Easter Bonnet Competition began in 1987, the event has raised more than \$46 million for BC/EFA.

This year's Competition ended with two star-studded, sold-out shows featuring original skits and songs, eye-popping dance numbers and the true stars of the show: the extravagantly elaborate, custom-made bonnets from 17 of the participating productions.

The Easter Bonnet judges included Equity's Executive Director Mary McColl, welcomed in her first appearance at a BC/EFA event, and Equity members Nick Adams (*Priscilla Queen of the Desert*); Montego Glover (*Memphis*); Estelle Parsons (*Good People*); Equity Councillor Kate Shindle (*Wonderland*); *Book of Mormon* composer Bobby Lopez; director and choreographer Casey Nicholaw and costume designer Marty Pakledinaz.

La Cage aux Folles took top honors for bonnet presentation with a tribute to the first Easter Bonnet Competition, hosted in 1987 by the original production of *La Cage*, then playing the Palace Theatre. *The Adams Family* was Runner-up.

Highlights included a hilarious appearance by Robin Williams;



(3) Christie Brinkley and the cast of *Chicago*; (4) the families from *The Phantom of the Opera*; the kids of *Billy Elliot*, as well as songs, skits and humor from the Broadway casts of *The Lion King*, *Mamma Mia!*, (5) *Priscilla Queen of the Desert* and the Off-Broadway companies of (6) *Avenue Q* and *Freud's Last Session* as well as special performances from R. Evolution Latina and Dancers Responding to AIDS.

(7) Harvey Fierstein (*La Cage*

aux Folles), Sutton Foster (*Anything Goes*) and Daniel Radcliffe (*How to Succeed in Business Without Really Trying*) presented this year's awards—with the Top Fundraising Award going to *Wicked – Munchkinland* tour with \$360,021. Top Broadway fundraising awards were presented to *How to Succeed...* (\$271,916); First Runner-up: *Wicked* (\$165,979) Second Runner-up: *Billy Elliot* (\$151,363); Third Runner-up: *The Phantom of the Opera* (\$149,194). The top national

touring show award was presented to *Wicked – Emerald City* (\$242,212); First Runner-up: *Mary Poppins* (\$150,472); Second Runner-up: *Les Misérables* (\$124,019) and Third Runner-up: *Billy Elliot* (\$116,384).

The top fundraising award for a Broadway play went to *That Championship Season* (\$163,542); First Runner-up was *Lombardi* (\$86,099). Top Off-Broadway fundraiser was *Avenue Q* (\$44,072) and First Runner-up was *Freud's*

Last Session (\$24,500).

This year's hosts included Judith Light and Dan Lauria (*Lombardi*), Heidi Blickenstaff and Roger Rees (*The Addams Family*), Josh Gad and Andrew Rannells (*The Book of Mormon*), Jose Llana (*Wonderland*), Renée Elise Goldsberry (*Good People*), Jayne Houdyshell (*The Importance of Being Ernest*) and Maxwell Caulfield (*Cactus Flower*).

For a full story and more photos, visit www.broadwaycares.org.

Share Your Story.

Let Your Voice Be Heard.

THE NARRATIVE PROJECT

A Multimedia Personal History of Actors' Equity at 100

We're creating a personal and lasting multimedia history of AEA through the eyes of Equity Members across the country, as an integral part of the 2012 - 2013 Centennial celebration.

Please share your personal stories as an AEA Member, behind-the-scenes photos, personal images and videos, as well as personal memorabilia to include in the project.

Visit and 'like' the AEA Centennial page at www.facebook.com/AEA100 to share your stories, images and videos or go to www.actorsequity.org for more details.

The Ghost or "Equity" Light ensures the theater will never go dark and AEA History lives on.



Photo: Lucinda Surber



NATIONAL NEWS

Washington/Baltimore

27th Annual Helen Hayes Awards Presented at Warner Theatre

By Gregory Gorton

Washington's patriarch of theatre royalty, The Kennedy Center, led all others with 24 nominations and took home four Helen Hayes Awards for its Non-Resident productions of *Thurgood*, *Mary Poppins* and *Hair*.

The Shakespeare Theater, with 18 nods in Resident Theatre categories, lived up to its status as one of the front runners, garnering eight of the coveted awards for its Resident Productions of *Candide* and *The Liar*.

It was an evening of celebration, reflection, humor, and the usual surprises, as the 27th annual Helen Hayes Awards were presented on April 25, 2011 at Washington's historically ornate Warner Theatre.

The evening began on a lighthearted note as Mary Zimmerman, receiving the first of the awards for Shakespeare Theater's production of *Candide*—Outstanding Direction of a Resident Musical, remarked, "I am in total shock. I came here to lose."

Geoff Packard, accepting his award for Outstanding Lead Actor in a Resident Musical for *Candide*, found himself in the second of the evening's ties. "I'm a twin so I've been tied all my life." Mr. Packard shared this award with Nicholas Rodriguez, for his performance in the Arena Stage production of *Oklahoma!*

Accepting the award for Outstanding Lead Actress in a Resident Play for *In Darfur* at Theater J, Erica Rose said, "This was a remarkable play to be in, but not exactly a date night play...except maybe for some who might be kinky."

The evening also served as the launching point of yet another honor for the great Helen Hayes. The United States Postal Service unveiled a commemorative stamp honoring the life and career of the remarkable "First Lady of the American Stage." Each audience member was offered a first day cover of the new stamp. The tribute became a highly entertaining parody by the

chorus of "That's Why the Lady's on a Stamp."

When Ms. Hayes appeared at the first awards program she quipped, "Now I'm not only an actress, I'm an award too." Appropriately so, the stamp that bears her likeness is a "forever" stamp.

The Charles MacArthur Award for Outstanding New Play or Musical was awarded to The Shakespeare Theater Company's production of *The Liar* by David Ives.



Tommy Tune.

The son of Mr. MacArthur and Ms. Hayes, James MacArthur, has traditionally been its presenter. He truly loved coming to these awards named after his mother to honor his fellow actors and present the award named after his father. Sadly, James MacArthur passed away October 28, 2010. In his honor, an award now bears his name: the James MacArthur Award for Outstanding Supporting Actor in a Resident Play. The award was presented by James MacArthur's wife, H.B. MacArthur who noted, "My dear husband is still here in spirit. James was well known as an outstanding supporting actor."

The Helen Hayes tribute, sponsored by Jaylee Mead, was presented to the amazing Tommy Tune. In a career beginning in 1964, Mr. Tune has been honored with nine Tony Awards and seven Drama Desk Awards for his lifetime work as dancer, choreographer, actor and

director.

Mr. Tune leapt onto the stage to accept the tribute and engaged the audience with a brief, but exciting few minutes of tap and spontaneous dance. The 6'6 Mr. Tune, holding his award at waist level remarked, "This looks short!" He began his acceptance speech by singing a few bars of "S'Wonderful." Ever gracious and humble, Mr. Tune went on to say, "It is such an honor to receive this, and to be in the company of such theatre greats as James

Earl Jones, Derek Jacobi, Robert Prosky, Emory Bhattis, Stephen Sondheim, and many others."

A frequent theme running throughout the evening's festivities proved to be an appreciation for the Washington theatre community and its audience.

Hollis Resnik, Outstanding Supporting Actress in a Resident Musical for *Candide* said, "This is a fabulous theatre community; warm, sincere and I would love to come

back."

Adventure Theater's Outstanding Production, Theater for Young Audiences award for *If You Give a Pig a Pancake* inspired producer/director Michael Bobbit to enthuse, "Thanks to the D.C. community for supporting children's theatre here. And I want to say a special thank you to my mentor Jerry Whiddon."

Victor Shargai, Chairman of the Board of Directors for the Helen Hayes Awards said it all: "Theatre is not a consequence, but rather a necessity, so that we know what it is like to be human."

For a list of all the recipients of this year's awards, go to the Equity website at www.actorsequity.org and click onto the Wash/Balt link.

Gregory Gorton is the Washington/Baltimore correspondent for Equity News



Stephen Day and Susie Roelosfz. (Photo: Brian Miller)

Denver

New Cherry Creek Theatre Provides More AEA Contracts

By Lara Maerz, Denver Liaison Committee Member

In a year where we lost some Denver area Equity theatres, the Liaison Committee is proud to have assisted Cherry Creek Theatre in adding three Special Appearance contracts for its inaugural production, *Side By Side By Sondheim*. The production showcases the versatile talent of local Equity favorites Stephen Day and Susie Roelosfz and Stage Manager Lara Maerz alongside non-Equity actors Zachary Shannon and Angela Mendez. Said Denver Post theatre critic John Moore, "That this fledgling theatre company would take on such a brazen challenge out of the gate says everything about its creative ambitions and already deep resources."

Cherry Creek Theatre is performing in the back showroom of Denver's Shaver Ramsey Rug Gallery, and is hoping to use Equity

Actors/Stage Managers in future productions. Though they are not yet financially able to commit to do so in all future productions, it is definitely something they plan to continue to pursue. Says producer Pat Payne, "It has been great having the chance to work with some of Denver's finest. We hope that CCT will have continued success that will allow us to continue to develop a relationship with AEA and give members a chance to work some more in this beautiful city we call home."

Cherry Creek Theatre has plans to produce two or three shows per season in the future, and the Liaison Committee will work with them to help aid in including Equity Actors/Stage Managers in as many productions as possible. We are thrilled to welcome Cherry Creek Theatre to the Denver theatre community, and look forward to a long and prosperous relationship.

New York, Los Angeles

Fund Sets Seminars

In **New York**, The Actors Fund will conduct a seminar on the basics of investing on Tuesday, June 21, 2011 from 5-7 p.m. in the 10th Floor Boardroom at its offices, 729 Seventh Avenue. Do you know an IRA from a 401(k), a money market account from a mutual fund? This seminar will provide the answers. For information and to RSVP, call (212) 221-7300, ext. 184 or email aclayman@actorsfund.org.

A two part time management workshop will be held on Tuesday June 14 and 21, 2011 from 5-7 p.m. also at

The Fund offices. This is open to current Actors Work Program members. Reservations required. Information: (212) 354-5480, ext. 255 or emiocene@actorsfund.org.

In **Los Angeles**, The Fund is sponsoring a four-week workshop on Managing Cash Flow for Artists. Sessions will be held from 2:30-4 p.m. on Thursdays, July 21 to August 11 at The Fund office, Suite 400 at 5757 Wilshire Blvd. For information call Tracey Downs, (323) 330-2423 or visit tdowns@actorsfund.org.

San Francisco

Equity Co-Sponsors Theatre Critics Awards

Once again, Equity was a proud co-sponsor of the San Francisco Bay Area Theatre Critics Circle Awards presented on April 4, 2011 to honor achievements during 2010 by local actors and theatres. Representing both print and electronic media, 28 members of the SFBATCC saw over 400 productions from San Jose to Santa Rosa and San Francisco to Concord. Equity, which represents over 1,000 Actors and Stage Managers in the Bay Area, shares with the Critics Circle a goal to support professional Equity theatres in order to improve the livelihood of the members who work there.

The Critics Circle separates the awards into three categories: theatres with 99 seats or less, 100-300 seats and over 300 seats. This way, theatre companies of similar sizes compete and receive recognition. An award is also presented for an outstanding touring show. This year, *West Side Story*, produced by SHN's Best of Broadway, received the nod from among five nominations.

In the under 99 seat category, Equity members Aldo Billingslea (...and *Jesus Moonwalks the Mississippi*, The Cutting Ball Theater) and Dawn Scott (*Intimate Apparel*, Alter Theater) received Performance Awards.

In theatres having between 100 and 300 seats, Aurora Theatre Company and Center Repertory Company received multiple awards. Magic Theatre, Marin Theatre Company, SF Playhouse and San Francisco Mime Troupe also were recognized. Aurora Theatre Company's *Trouble in Mind* received the Ensemble Award; Equity's Rhonnie Washington was cited for Supporting Performance, Male; Tim Kniffin for Best Principal Performance, Male and Margo Hall, Principal Performance, Female. On the musical side, Equity's Klea Blackhurst (*Everything the Traffic Will Allow*, 42nd Street Moon) garnered an award for Solo Performance; Noel Anthony (*She Loves Me*, Center Repertory Company) was named for Supporting Performance, Male; Molly Bell

(*A Marvelous Party*, Center Rep), Supporting Performance, Female; Ryan Drummond (*She Loves Me*), Principal Performance, Male and Velina Brown (*Posibilidad, or Death of the Worker*, San Francisco Mime Troupe) Principal Performance, Female.

In theatres with over 300 seats, Berkeley Rep, TheatreWorks, San Jose Repertory Theatre and American Conservatory Theatre all received multiple awards. Equity members Geoff Hoyle (*Lemony Snicket's The Composer is Dead*, Berkeley Rep), Margo Hall (*Marcus, or The Secret of Sweet (The Brother/Sister Plays, Part 3)*, ACT), Bill Irwin (*Scapin*, ACT), Jannie Jones and Jessica Wortham (*Black Pearl Sings!*, San Jose Rep), and Constantine Germanacos (*The Light in the Piazza*, TheatreWorks) all received awards.

For a complete list of the awards, visit the Equity website: www.actorsequity.org.



Participants at the Asian American Female Playwrights Short Play Festival. (Photo: Lia Chang)

New York

Asian American Female Playwrights Celebrated in Short Play Festival

Nearly 200 people attended the Asian Heritage Month event on May 12 and 13, 2011 co-produced by the Eastern Equal Employment Opportunity Committee and Leviathan Lab, a creative studio founded to support the work of Asian American performing artists and run by many Equity members. The Asian American Female Playwrights' Short Play Festival featured 12 short plays and monologues written by members of Leviathan's Asian American Women Writers' Workshop.

Among the playwrights showcased were Equity members Leanne Cabrera, Elaina Erika Davis, Siho Ellsmore, Nancy Eng, EEO Co-Chair Christine Toy Johnson and Eileen Rivera, along with Nora Chau, Dorim Lee, Marisa Marquez, May Nazareno, Kristine M. Reyes and Susan Soon He Stanton.

Equity Actors who performed in the readings included Charlotte D'Amboise, Jennifer Prescott, Valerie Wright, Siho Ellsmore, Nancy Eng, Angela Lin, James Chen, Helen Farmer, Zack Griffiths, Leanne Cabrera, Cindy Cheung, Loresa Lanceta, Lisa Villamaria, John Christopher Jones, Jo Jo Gonzalez, Jaygee Macapugay, Eileen Rivera and Sandi Carroll. Equity directors

were Victor Lirio, Peter Kim and Ernest Abuba.

Half of the playwrights presented had had their work produced at theatres around the globe, from New York City to the Philippines. The plays' diverse topics included the recent earthquake in Japan, online dating, dysfunctional Filipino families, Charlie Sheen's women, the Japanese internment camps and the Tiger Mom.

Recent statistics show that only 17% of the plays produced on America's stages each season and 12.9% of major New York productions are written by women. In addition, not one Asian American female playwright has ever had a play produced on Broadway. This event was produced to foster the spirit of hope that someday these statistics might change, and to create a platform to showcase the talents of this under-represented group.

Leviathan's producing team was represented by Ariel Estrada, EEOC member and Founder of Leviathan Lab; Nelson T. Eusebio III, Leviathan's Resident Director, and playwright Ji Hyn Lee. They worked with Christine Toy Johnson and Eastern EEO Business Representative Pearl Brady.

New York

New Member Reception Features Gregory Jbara

Guest speaker at the New Member Reception in New York City on May 9, 2011 was Tony Award® recipient Gregory Jbara.

Mr. Jbara garnered a Tony, Outer Critics Circle and Drama Desk Award for Best/ Outstanding Featured Actor for his work in *Billy Elliot*. He also originated the roles of "Andre Thibault" in the Broadway musical, *Dirty Rotten Scoundrels*, for which he received a Drama Desk nomination, and "Squash Bernstein" in *Victor/Victoria*. Other Broadway and Off-Broadway credits include *Chicago*, *Damn Yankees!*, *Privates on Parade* and *Forever Plaid*. He attended the University of Michigan and Juilliard, where he earned his BFA in acting.

Mr. Jbara began by acknowledging Equity's newest members. "I'm so impressed by you. Being a native Michigander, I only had the courage to come to NYC on my own because I had been accepted into a structured training program. So to all of you who came here because you so passionately want to make it happen, I salute you."

Mr. Jbara relocated from NYC to LA in the late 1990s. His career in LA was going well until a prolonged Writers' Guild strike stopped

production, followed by a potential SAG strike. With a wife and two sons and an affordable mortgage, moving the family back to New York was not an option. He supported the need for a strong SAG contract, but needed to work.

"The solution - find a job in NYC. Although it meant spending time away from my family, in case of a strike I wouldn't have to worry about feeding them."

A short time later his agent called about *Billy Elliot*. Even though he was not on the list of people the production team wanted to see, his agent was eventually able to get him an audition. In the three month interim, Greg did everything he could to bring himself closer to the character. He gained 25 pounds and on the audition day, shaved off all his hair. He booked the job and said of the show, "*Billy Elliot* has truly been the most professionally and personally gratifying job I ever had. And interestingly, my

initial motivation was just survival; I needed a job so I could take care of my family."

During the Q & A, Mr. Jbara told the AEA newbies to "keep throwing things at the wall" and

audition for everything. Be savvy and sincere. For "Billy Flynn" in *Chicago*, most men dressed in suits at the callback, he wore a tuxedo and booked the role. Gumption and talent make you memorable; that extra degree of commitment pays off in the end.

Regarding long term survival, don't assume someone else will do the work for you. Even if you have representation, agents need to be reminded that you're alive and relationships with casting directors are vital. The most gratified Actors are the one's who are completely involved. Have an accurate profile on all the internet casting sites. And always stay in touch.

(For more on the New Member Reception and Gregory Jbara visit the Equity website www.actorsequity.org and the Membership/New Member link.)



Gregory Jbara (Photo: Bill Kiefer)

Philadelphia

Get-Together Set

The Philadelphia Liaison Committee is hosting a post show get-together for Equity members and Membership Candidates on Tuesday evening, June 14, 2011 from

10 p.m. to midnight at Coco's Restaurant, 112 South 8th Street (between Chestnut and Sansom Streets and around the corner from the Walnut Street Theatre). There will be complimentary appetizers, a cash bar, fun and friends. RSVP: Julie Czarnecki, PhillyCzar@aol.com.

New York

The Lambs Not Lost

The Lambs®, America's first professional theatrical club, established in 1874, is alive and thriving at 3 West 51st Street in Manhattan, where it has resided for 35 years. The Lambs has never gone out of business, sold or licensed its name, nor is it connected in any way to the

restaurant located in the building the club erected on West 44th Street. The Lambs, Inc. is a private club for professionals of the entertainment industry and proud of its 137-year history. (The Lambs® is a registered trademark of the Lambs, Inc.)

New York

Four Receive Equity Awards

The Equity Foundation has presented its annual Clarence Derwent Award (to most promising performers on the metropolitan scene) and Richard Seff Award (honoring veteran character actors in a supporting Broadway or Off-Broadway production).

The Derwent has gone to Tracee Chimo (*Bachelorette*) and Santino Fontana (*The Importance of Being Earnest*).

Before appearing in *Bachelorette*, part of Second Stage Theatre Uptown's series, Ms. Chimo was seen Off-Broadway in *Circle Mirror Transformation*, which received both Drama Desk and Obie special ensemble awards. She made her Broadway debut in *Irena's*



Tracee Chimo.

Vow in 2009 after appearing in several showcase productions.

Santino Fontana received a Drama Desk Award for his performance on Broadway in the revival of Neil Simon's *Brighton Beach Memoirs*. Other credits include the original Broadway cast of *Billy Elliot*, *Sunday*

in the Park With George at the Roundabout, the original revival cast of *The Fantasticks* and regional performances at the Guthrie and Old Globe theatres, among others.



Deirdre O'Connell.

Deirdre O'Connell and Reed Birney have received the Seff Award. Ms. O'Connell was cited for her performance in Lisa Kron's *In The Wake* at the Public Theatre. She made her

Broadway debut in the 1986 revival of *The Front Page* and was nominated for the 1991 Drama Desk Award for Outstanding Featured Actress in a Play for her performance in the Off-Broadway

for his performances in *A Small Fire* at Playwrights Horizons and *Tigers Be Still*, part of Roundabout's Underground series. Other New York appearances include Playwrights Horizons'



Santino Fontana (r) and David Furr in *The Importance of Being Earnest*. (Photo: Joan Marcus, 2010)

production, *Love and Anger*. She is the recipient of two Drama-Logue Awards and a Los Angeles Drama Critics Circle Award for her theatre work in Los Angeles.

Reed Birney was recognized

Circle Mirror Transformation, Roundabout's *The Dream of the Burning Boy*; *Blasted* at Soho Rep, for which he received a Drama Desk nomination; *Stuff Happens* at the Public and *Homebody/Kabul* at BAM. He has three Obies and a Drama Desk Award.

The Judges' panel for both awards was Joe Dziemianowicz, Daily News; Adam Feldman, Time Out NY; Harry Haun, Playbill and David Rosenberg, Back Stage.



(L to r) Reed Birney, Halley Feiffer and Natasha Lyonne in *Tigers Be Still*. (Photo: Joan Marcus, 2010)

New York

Staged Reading of Childress Play Commemorates Black History Month

Equity partnered with the Roundabout Theatre Company to celebrate Black History Month with a special one-night-only staged reading of Alice Childress' 1955 play, *Trouble in Mind*, on February 28, 2011 at the American Airlines Theatre. The production was directed by Charles Randolph-Wright, 2010 recipient of Equity's Paul Robeson Award, and featured a stellar cast of Equity members (Bill Irwin, La Chanze, Malachy McCourt, Tim McGeever, Erich McMillan-McCall, Alano Miller, Roger Robinson, Don Stephenson and Leslie Uggams, and one non-member, Justine Lupe-Schomp (a student at Juilliard). The Stage Manager was AEA member Amber Dickerson.

The evening was introduced by Christine Toy Johnson and Julia Breanetta Simpson, co-chairs of the Eastern Equal Employment Opportunity Committee.

"We were extremely proud to collaborate with two of Equity's big award winners: the Roundabout, winner of our 'Extraordinary Excellence in Diversity on Broadway Award' for their stunning production

of *110 in the Shade*, and my dear friend, Charles Randolph-Wright, our most recent recipient of the Paul Robeson Award," said Ms. Johnson. "It was a truly spectacular celebration of a great playwright in both black history and theatre history."

Ms. Simpson said, "The staged reading of Alice Childress' *Trouble in Mind* is one of the most exciting and important events ever produced by the EEOC in celebration of Black History Month. The content of Ms. Childress' play is as relevant today as it was in 1955 when first presented at the Greenwich Mews Theatre in New York. We are proud to be associated with this Broadway first and hope it will ultimately lead to a full scale Broadway production."

Trouble in Mind premiered Off-Broadway in 1955 to enthusiastic reviews from both critics and audiences. As a result, it was optioned for Broadway and announced to open in the spring of 1957 under a new title, *So Early Monday Morning*. After two years of rewrites, however, Ms. Childress realized that the producers would not be satisfied until she turned her

play from a subtle portrayal of racism from the perspective of an African-American woman to a "heart-warming little

American female playwright to be produced on Broadway had *Trouble in Mind* been done as originally intended. She was,

Readings of "Trouble in Mind" Will Benefit African-American Theatre

African-American theatres across the country, including Equity's Billie Holiday Theatre (Brooklyn, NY), Crossroads Theatre (New Brunswick, NJ) and Congo Square Theatre (Chicago, IL), will engage in a national day of celebration of African-American theatre on June 20, 2011 by producing benefit staged readings of Alice Childress' *Trouble in Mind*. The event, the brainchild of Equity member Erich McMillan-McCall, also recognizes Juneteenth, known as Freedom Day or Emancipation Day, commemorating the

abolition of slavery in the U.S. in 1865. (The word is a portmanteau of "June" and "nineteenth," and the day is recognized as a holiday in 37 states.)

"This national day of celebration honors the late great playwright's seminal work. It also seeks to highlight the African-American theatre companies that are struggling for their very existence," said Mr. McMillan-McCall. "It is imperative that our community spark renewed interest in the art, the artists and the organizations which nurture them."

story." She was not willing to do this, and the production was cancelled.

Alice Childress would have been the first African

however, the first African American female to win the Obie for its Off-Broadway production. (Lorraine Hansberry became the first

African American female playwright to have a play produced on Broadway in 1959 with *A Raisin in the Sun*.)

As stated in the program notes: "Childress certainly went on to a successful career regardless of this setback, but it is hard to believe that this stunning play has not graced a Broadway stage until tonight. To some extent, Childress was just so ahead of her time that the theatrical world didn't quite know what to do with her work. *Trouble in Mind* pre-dates the height of the civil rights and feminist movements, yet it speaks knowingly to these issues. It also depicted the hypocrisy of the supposedly progressive members of the New York theatre community who lacked an understanding of their own prejudice, but this unflattering portrait obviously bothered the members of this real community who could have helped bring the play to life."

The original concept of a reading of *Trouble in Mind* for a celebration of Black History Month came from AEA member Erich McMillan-McCall, who is hoping to organize readings of the play in African-American theatres throughout the country, under the auspices of PROJECT1VOICE.

San Francisco

Great Turnout for Stage Manager Mixer

By Les Reinhardt
Stage Manager, Member of BAAC

Forty-eight Stage Managers (AEA and non-AEA) came from as far as Sacramento to attend the first-ever San Francisco Bay Area Stage Managers' Networking Event held in Fred's Columbia Room in ACT's Geary Theatre on March 28, 2011. Heath Belden, AEA Stage Manager and Chair of the Bay Area Advisory Committee (BAAC) Stage Managers' Subcommittee, spearheaded the organization of the event. He contacted local AEA SMs and got the word out on the AEA website and in Equity News. AEA SMs, including Stephanie Schliemann and Jaimie L. Johnson, jumped at the chance to be part of the event. The response was so great that Mr. Belden had to create a waiting list, and turnout was amazing.

Twelve theatres from San Rafael to San Jose and all points in-between were represented by Production Managers, Resident Stage Managers and Executive Directors. Each theatre had its own table, and SMs moved from table to table in order when the timekeeper rang a bell. With just five minutes at each table, it was an exhilarating experience. Said Ms. Schliemann: "I thought it was great! A bit overwhelming

at first since you only had five minutes to talk to each theatre company but, on the other hand, it was a fabulous opportunity to meet representatives from many local Bay Area theatres. If it was offered, I would go again."

When asked about her experience, Ms. Johnson said, "I strengthened old contacts, though I haven't got much out of the new contacts yet. I thought the event was very well managed and handled."

As Stage Managers arrived for their scheduled hour, they received a contact sheet for the 12 theatre representatives they would be meeting. Each theatre representative had his/her own idea about what the five minutes would entail. Some felt it was their time to talk about their company, others let the SMs talk about themselves, while others made it a pretty equal give-and-take. The diversity of theatres and individuals in the room brought a constant buzz of chatter that lent an aura of excitement to the whole event.

As an AEA SM, working primarily in the South Bay for the last few years, I thought this was a great chance to interact with a broader set of companies. I can't wait for the next one!



South Florida members racing for the arts are (l to r) Lisa Manuli, Margot Moreland, Ed Limia, Elizabeth Dimon and Irene Adjan.

South Florida

Members Race for the Arts

By Irene Adjan
South Florida Equity Liaison

Equity members in South Florida participated in the 10th Annual Race for the Arts

on Saturday, May 7, 2011. The 5K Race took place at John Prince Park in Lake Worth. We chose, however, to casually stroll the 3.1 miles. As is the case most

Los Angeles

Roger Bart is Guest Speaker at New Member Reception

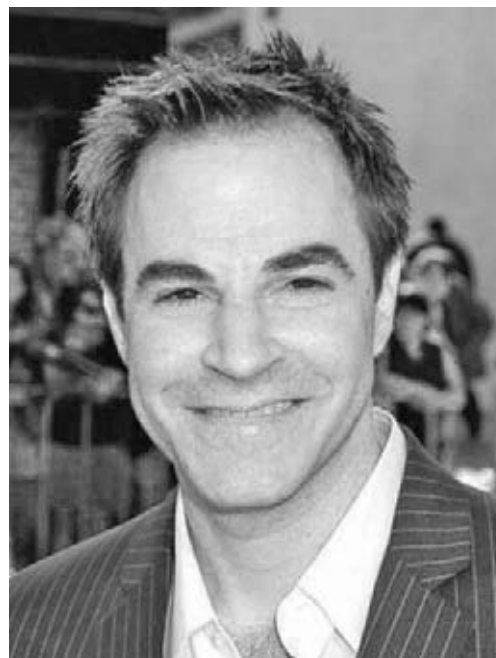
Tony Award® recipient Roger Bart was the Guest Speaker at the New Member Reception in Los Angeles on April 6, 2011.

Mr. Bart's Broadway credits include *You're a Good Man, Charlie Brown* (Tony and Drama Desk Awards); *The Producers*, (Tony and Drama Desk nominations); *Young Frankenstein*, originating the role of Dr. Frederick Frankenstein; *Triumph of Love* and the Lincoln Center production of *The Frogs*. Recently, at the Pantages Theatre in Hollywood, he reprised his role in *Young Frankenstein*. Film credits include *The Stepford Wives*, *The Producers*, *American Gangster* and the singing voice of Young Hercules in *Hercules*. Television credits include *The Event*, *CSI: Miami*, *30 Rock*, *Desperate Housewives* and *Law & Order*.

Mr. Bart told about his career and the challenges Actors go through on a daily basis. He also spoke about that exhilarating day when he received the Tony Award® for *You're a Good Man, Charlie Brown*. A lasting memory was during the time of the terrorist attack in New York City on 9/11. He was performing in the Broadway run of *The Producers* and took great pride in the fact that after the attack, the Broadway community came together, with Equity leading the

recovery. He concluded with an excerpt from a letter written by the late Equity member Robert Prosky:

"It has been said that an Actor must have the hide of a



Roger Bart

rhinoceros, the courage and audacity of a lion, and most importantly, the fragile vulnerability of an egg. It also has been said, and I'm not sure by whom, that the moment of not knowing is the moment that has the greatest potential for creativity. The professional and private lives of most Actors are filled to the brim with moments of not knowing. Actors are survivors and will continue to strive because they have the need to celebrate, in performance, that sacred communion between Actor and audience."

Other speakers included Tina Hookum of The Actors Fund and Gabriel Olmos of the Actors Federal Credit Union. Tina spoke of The

Fund's mission as a nationwide human services organization helping all professionals in performing arts and entertainment with a broad spectrum of programs, including comprehensive social services, health care services, employment, training and housing. The Actors Federal Credit Union is a non-profit organization chartered in 1962 for the benefit of Actors' Equity members. The Credit Union, unlike commercial financial institutions, cares about and serves only one group—the entertainment community.

Equity staffers Ivan Rivas and Doug Dixon explained various contracts, Equity required auditions and the LA pre-sign privilege, and Membership Department frequently asked questions. Agency Representative Michael Van Duzer went over the commission schedule and answered questions about what it means to be an Equity Franchised Agent.

As Western Councillor Clarinda Ross put it: "If you have an Equity card in your pocket you can be an Actor, be active, go out and really do it. The New Member Reception provides our newest members with a good foundation of information and, hopefully, the courage and support to embark on a challenging but rewarding career."

everywhere, funding for arts programs in the schools has been drastically cut. Proceeds from the Race for the Arts will be used to offer special project grants for arts programs in Palm Beach County schools. My contact at the event, Annette Johnson, was thrilled when I let her know that a group from the Union would be participating in the walk. We thought this was a perfect community service event in which to participate. It raised money for an important cause, and we got to show the support and presence of Actors' Equity to arts students and their parents and teachers. We proudly donned our Actors' Equity shirts and hats and walked with a sign clearly identifying Actors' Equity Association. In addition to those of us who walked, members also pledged

donations.

Councillor Margot Moreland said, "I felt it was very important to be a part of this event since it directly affects our Palm Beach County youth and their interest in the struggles to find funding for the arts programs, something our state of Florida feels is *not* important." When asked why she chose to participate in this event, Elizabeth Dimon replied, "I felt after seeing how much unions were taking a beating in the north, it was time for me to take a more active role in my union and with the people that populate it. As actors, we see each other frequently, but coming together to show support as a union, as a whole, in solidarity, is important so that we are seen by others outside of our close knit group. Anytime we can show

people that actors have a union and the importance of that to us, and ultimately to them, we must do so. I realize a union is as strong as its members, and I have to do my part in making that happen." Lisa Manuli added, "I was so happy to participate in the Walk. It's such a great cause, and I love to take advantage of any chance that I can get to support what we do. I'm supporting the arts and supporting a union that I'm very proud to be a part of. Can't go wrong with that!"

Getting theatre-folk to show up at 7:00 a.m. is no easy task, and I'm extremely grateful to Margot, Beth, Lisa and Ed Limia for choosing to participate in this important cause. Thank you, too, to those who sent in pledges. It was a beautiful morning and it felt good to give back to our local community!

Scene Around

New York

Softball Season Opens Up in Central Park

The Broadway Show League kicked off its 57th season in Central Park on May 12, 2011. Opening day ceremonies were hosted by Actors Fund President Brian Stokes Mitchell and included performers from Broadway shows collectively throwing out the first pitch and Aaron Tveit (*Catch Me if You Can*) singing the National Anthem. Others at the event were Edie Falco (*House of Blue Leaves*), Billy Crudup (*Arcadia*), Tom Wopat (*Catch Me if You Can*), Chad Kimball (*Memphis*), Gregory Jbara (*Billy Elliot*), Darren Ritchie (*Wonderland*), Barry Pearl (*Baby It's You*), Dominic Scaglione Jr. (*Jersey Boys*), Ryan Jesse (*Jersey Boys*), Mitch Jarvis (*Rock of Ages*) and Will Swenson (*Priscilla, Queen of the Desert*).

At press time, Equity's team was 2-0.

Another softball note: There will be a charity softball game on June 27 at Yankee Stadium featuring Broadway stars and Yankee oldtimers to benefit the Boomer Esiason Foundation Fighting Cystic Fibrosis and The Actors Fund.



Joan Van Ark with Equity staffer Richard Ostlund.

Los Angeles

Equity Joins Actors Fund Team in Revlon Run/Walk for Women

Women and men in the entertainment industry, including Team Equity, joined forces on Saturday, May 7, 2011 as part of The Actors Fund Team at the 18th Annual Revlon Run/Walk for Women.

In addition to funding the fight against women's cancers, participation also supported The Fund's Phyllis Newman Women's Health Initiative, created to address the myriad of concerns women face when dealing with a serious medical condition.

The Fund dedicated this year's event in memory of Lynn Redgrave, a beloved friend, colleague and supporter. Equity member Joan Van Ark, a member of Team Equity, said: "I ran in celebration of Lynn—an actor's actor. With every step and every heartbeat, I thanked her for her greatness and inspiration. God Bless you, Lynn."

Joining Ms. Van Ark were AEA staffers Richard Ostlund, Maura Murphy-Barrosse, Jacy Crawford and his friend David Oates. Mr. Ostlund was the highest fundraiser, accounting for \$1,000 of Team Equity's total of \$1,160.

Los Angeles

Member Ed Committee Hosts Series of Vocal Seminars

By Jennie Ford
Councillor; Chair, Western
Membership Education
Committee

The Western Region Membership Education Committee hosted a series of three vocal teaching seminars in April. The guest teachers were Rachael Lawrence, Dan Callaway and husband and wife team, Tom Griep and Evelyn Halus.

Touted as "vocal coach to the stars," Rachael's approach is that singing should be as easy as speaking and she believes every actor should take voice lessons even if they don't consider themselves a singer. She strives to achieve the most natural sound from clients, encouraging everyone that if they can speak, they can sing. She spoke about how many individuals work way too hard and that if something is difficult, you probably aren't doing it correctly. She said directors, musical directors, casting directors need to hear a brief, efficient snippet of a song that is just long enough for them to experience you and hear your voice. But she reminded attendees that they don't literally count bars of music. Rachael's advice: Sing only the best section of your song and don't fixate on the exact number of bars.

One of the most sought-after teachers in LA, Dan is classically trained and has a hands-on approach. He is immediately able to identify what problem a singer has and how to fix it. His philosophy is that singing should consist of three things: breath, space and how easy it feels. To get the best sound and the mechanics of the

voice functioning, he works with singers physically and by utilizing visualization. He discussed the air space behind the soft palette (gaggy spot in the back of your mouth where the uvula hangs down) and the nasal passage and focuses on making the most of your air while you sing. He also spoke about jaw tension and keeping the tongue loose so it does not retract back into your throat. If both are loose it is impossible to tighten up your throat.

As a musical director and frequent audition accompanist, Tom spoke about the audition process and what works best in the audition room. As a pianist for auditions, he prefers music taped or printed onto card stock because music placed within plastic sheaths is often, due to glare, difficult to read. Be prepared to review all pertinent markings and to sing a little from the beginning so that the accompanist can get the tempo. If your music is not well marked you are putting your audition at risk. If you can't read music, he suggests getting together with someone who does so that they can help you make precise cuts in the music and show you how to clearly translate them accurately to the page. Evelyn is a classically trained vocalist with extensive teaching and coaching experience. She spoke at length about being loose and keeping your larynx down to get the most out of your voice without tension. They both talked about the purpose of a song, what makes it interesting both to listen to and watch, emphasizing that purpose can be more important than great vocal ability.

Letters to The Editor

Letters received from paid up members on subjects of concern to Equity members will be considered and published as soon as possible. The Editor reserves the right to limit letters to 150 words and to select one or two representative letters when many similar letters are received. Letters must be signed, but names will be withheld on request for those letters which may affect members' employment. Signatures will not be withheld on letters antagonistic or accusatory, either implied or expressed, against other members. Opinions expressed in Letters to the Editor are not necessarily those of Actors' Equity Association.



IN MEMORIAM

Dear Editor:

The Second City and the entire Chicago theatre community lost a mentor, a colleague, an icon and a second mother when Joyce Sloane passed away earlier this year.

There are literally thousands of individuals working in our industry that can say definitively that Joyce Sloane gave them their start. I'm one of those people. Her reach extended far beyond the historic Wells Street walls of Second City—from Chicago Shakespeare Theatre to the Annoyance

Theatre; Victory Gardens to the late, great National Jewish Theatre. Joyce loved theatre. She loved artists. She gave her time to anyone who asked for it. She lent couches to sleep on and clothes from her closet. She arranged more marriages than a Yenta and loved your children way more than she ever loved you. And she'd say so proudly.

We miss Joyce dearly, but her legacy continues the minute the house lights dim on every stage in the city she loved most of all.

Kelly Leonard
The Second City

Dear Editor:

I was saddened by the passing of John Crawford. In 1972 I was privileged to appear in a production of *The Time of Your Life*, starring Henry Fonda, Struther Martin, Gloria Graham, Victor French, Lou Gilbert, Ronny Thompson, Richard X. Slatter and John Crawford. John was a Renaissance Man. A talented musician and writer, he wrote the screenplay for *The Ballad of Cable Hogue*, starring Jason Robards Jr. and appeared as an actor in *The Americanization of Emily*

and other films.

In *The Time of Your Life*, he shared the stage with his wife Nancy Jeris, a wonderful actress and great all-around broad. I was 25 at the time. John and Nancy were nurturing figures, who helped me and several other young actors survive the joyous complications of road life. We played the Kennedy Center, Locust Street Theater in Philadelphia, Studebaker in Chicago and the Huntington Hartford in Los Angeles.

Besides being a terrific actor, John Crawford was a kind and robust mentor. His generosity toward my unformed life, helped me to become a more balanced and enthusiastic professional.

Lewis J. Stadlen

Dear Editor:

The New England theatre community has lost a friend and staunch supporter of Equity. Marc P. Smith, founder and first Producing Artistic Director of the Worcester Foothills Theatre Company in Worcester MA., passed away on March 23. Over the last decade, Marc also wrote and spoke on the reconciliation he knew had to occur between Germans, Poles and Jews over the events of the last European war.

He completed pieces on Polish resistance fighter Jan Karski (who brought news of the Holocaust to the Allies), and German underground anti-Nazi opposition leaders Helmuth and Freya von Moltke.

Marc and his wife Susan, "Mom and Dad" of the Worcester Foothills family, created a wonderful environment for all working professionals — encouraging and nurturing talent and providing us with opportunities to try new things and grow as theatre artists. He was fair, kind, generous and understood the importance of Actors' Equity as a partner in creating a professional working environment that would be reflected in the high caliber of work presented on the Foothills stage. He will be missed.

Michael G. Dell'Orto
Greater Boston Area
Liaison